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ABSTRACT

A study done with fifth graders to determine how movement affected the students' attitudes toward music showed that the students enjoyed their music class more when they were involved in physical activities that were designed to reinforce the music concepts they were learning. Movement education in music helps children feel good about themselves and what they are doing, provides them with a means to creatively express feelings about the music that they may not be able to do verbally, and reinforces musical concepts that rhythmically and dynamically can better be grasped through movement than on the blackboard. A central notion of movement education is that teachers who are sensitively aware and alive in their own bodies are better able to respond to the child's approach and to choose appropriate challenges for the child. Teachers should be knowledgeable concerning the theory of movement and how it relates to music and be able to guide students in their efforts. If students are offered experiences that meet their learning needs in a positive way, they will use the experiences as building blocks. Teacher training is needed. (RM)

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It's Time To Move:

A Case For Movement Education In The Music Class

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Abstract

The purpose of this study was to determine if movement, when used as an integral part of music instruction, significantly affected fifth graders' attitudes toward their music class. The study was conducted in two schools in Knoxville, Tennessee. Control (Non-Movement) and experimental (Movement) groups were chosen randomly in each of the two schools. Two of the classes were situated in a school which was predominantly low socio-economic class and the other two classes were situated in a school which was predominantly of the upper socio-economic class.

The procedure for collecting data involved an eight-week period in which both experimental and control groups received two 30-minute lessons a week. The same teacher taught the four classes, the content remaining the same but the methodology differing. At the conclusion of the eight weeks a posttest was interpreted by two raters on a semantic differential. Each student's score was the result of the average of the score given by the two raters. Factor Analysis was used to analyze the data.

Results from the analysis indicated that fifth graders responded more favorably to their music programs when allowed to participate in movement activities as part of the learning process. Males tended to respond more favorably than females within the movement groups. Socio-economic status did not appear to affect students' attitudes toward their music class.

This study is a positive indicator that movement has a favorable effect on attitudes and that both males and females respond well to movement as part of their music learning. However, relationship between physical movement and cognitive gain in music learning was not a focus of this study.

It's Time To Move:

A Case For Movement Education In The Music Class

Deborah L. Carlson

Increased emphasis on the importance of active learning experiences suggests that movement may benefit the learning environment. It's value in the music classroom to facilitate conceptual growth and aesthetic sensitivity has slowly gained recognition. Analysis of various pertinent studies suggest the movement seems to benefit children in two broad areas; cognition and self-concept.[1] A positive self-concept helps the child to be open to new experiences in a more confident way. Similarly, when a child is able to comprehend a music concept more readily through movement, he feels better about himself for having accomplished a task.

A study done with fifth graders to determine how movement affected the students' attitudes toward music showed that the students enjoyed their music class more when they were involved in physical activities which were designed to reinforce the musical concepts they were learning.[2] It is probable that a variety of different movements made it possible for everyone to find some success.

A child who has movement as an integral part of his music learning may expect gains in the use of his body through space. Becoming comfortable with his own body, he then adapts his own body rhythms to work with others rhythmically. By using himself as an instrument to learn music, the child develops a true sense of appreciation for music as an art. Through the use of movement, the child understands music as a language, not just notes on a page to be memorized intellectually. He is able to develop a sense of creativity and the appropriate use of its place in the various musical settings.

There are basically two types of human movement which are a part of all people. One consists of rhythms and patterns made by each person's body - tension, gestures made when speaking, drooping shoulders, etc. These movements may be termed our "personal" movement patterns. Secondly, there is movement concerned with functional activity - movement which is directed at accomplishing a specific task for some external purpose.[3] It is the second of these two types of movement which is most relevant to music education.

MOVEMENT EDUCATION

"Movement Education" is a broad term and encompasses a wide variety of meanings for the different purposes for which it is used. Generally, movement education is not a training for skills in athletics, dance or any other specific activity - it is an experience of feeling and well-being through the consistent use of physical activity brought about through specific training in movement in an educational setting. Though this is a very important element in a child's education, it is not the definition appropriate for the use in teaching musical concepts. Rather, "education through movement" is a more adequate term for describing how movement activities are used to help the child feel good about himself and what he is doing, provide a means to express what he feels about the music that he may not be able to do verbally, and to reinforce musical concepts that rhythmically and dynamically can better be grasped through movement than on the blackboard. "Research clearly supports the importance of movement as a learning modality for certain musical and nonmusical skills."[4]

Through consistent involvement of each child in movement, the physical action becomes automatic, secondary to nature, leaving the individual the freedom to move freely in expressing the more complex nature of music. In

the past, a great part of the research done concerning the education of children has been concerned with separating the training of bodily movement from the training of the mind and teaching cognitive skills apart from any associated bodily rhythm. Separation of movement and cognition would indicate that the association of the two was not important in the learning process. The Sweedish psychoanalyst, Dr. Szekely, states that there is a very definite relationship between kinaesthetic awareness and thought and inner feelings.[5] His ideas suggest that many people are unable to verbalize thought-contents, but are able to consciously realize these thoughts in actions as the kinaesthetic perception of movement. Movement may come more naturally than music to us, to begin with, therefore "...for the first steps of the child's education in music and movement, movement is the more active partner, but true balance is slowly reached as the child learns to listen while he moves, applying his mind to what he hears and then expressing it in action."[6]

The orthodox methods by which a child is introduced to music are often uninteresting and do not relate to music as an art or for aesthetics. It is necessary to understand notation, be able to write the scales, to memorize facts about music history, to learn about key signatures - but when this becomes the essence of our music education program, when a child can make an "A" on a written music test but cannot express in some form what he feels about a piece, why he feels that way or even if he can relate to music in any other form than through paper and pencil - the music education program is not providing the individual a full music experience. The child must have some part in his music education to fully realize the total music experience. The cognitive, academic achievement and memorization are all fundamental for a solid background in the principles underlying the theory of music however, music must have meaning for the individual for it to have

personal relevance. "No musical meaning exists except as it is felt."[7] It is always characterized by feeling - it is not enough just to think it. The power to know and the power to think are not enough in themselves to complete the educational process. The significant result of education is the effect the outcome has on the individual which, ultimately, is how one feels about what he has learned.

Jaques Dalcroze stated that children who are unrhythmic in their daily walk of life - awkward in moving, stiff - often have problems in music - cannot sing in time, walk in time.[8] In movement, the child needs to feel a sense of independence and individual freedom rhythmically before he can feel comfortable in coping with more complex concepts in music. The study of movement in music should begin with basic rhythms found in walking, running, skipping or galloping. "One of the first things a child should notice about music is that it progresses, i.e., it starts with an impluse, goes a journey, and finally comes to rest with an ending that gives a sense of completion."[9] The child can express this progression through simple rhythmic patterns beginning with a walk, moving into a skip or gallop and slowing to a walk again. Patterns of movement taught in conjunction with patterns of music help one another.

Skills are learned in phrases rather than as separate entities. Isolated movement has no meaning in the overall context of what is being learned. Just as speech is heard in phrases before words are isolated for individual meaning, movement should be learned in phrases. "We learn in wholes, not in isolated parts. A child would not learn language if he heard only single words until he had enough words to make sentences. He would never learn music if he heard only single notes - he knows a tune long before

he knows notes."[10] A child should be able to select and formulate patterns, rhythms and forms of movement. Every child need not do it in the same way as long as the way he chooses says simply and clearly what is required. For example, if a student demonstrates his knowledge of the difference in 3/4 and 4/4 meter through a step pattern that differs from the teacher's demonstration, the difference, if correct, should be accepted as it not only shows he has grasped the concept, but can apply it to a different situation. In most circumstances, there is usually more than one way to accomplish a task effectively and it is the responsibility of the educator to recognize the individual's choice of expression.

It is pleasurable for a child to create something that is his own for it is unique and says something about what he believes. Allowing a child to express his interpretation of music and underlying concepts is providing him with a more meaningful music experience than if he were told by the teacher in absolute terms how to do something. Interpretation of words to a song through movement is one example of how a child can be encouraged to be creative in an effort to communicate their meaning. The words take on a new importance as he finds he must examine more closely their emotional content in relation to how he chooses to move to communicate the meaning he ascribes to them. This experience, as all experiences, help to shape how that individual perceives incoming information regardless of the subject. "We consist only of our experience. All one knows of himself, and all one can value, is his own consciousness. The most important thing in the world to the individual - the only thing possible - is the quality of that consciousness."[11]

ATTITUDES

A central notion of movement education is that a teacher who is himself sensitively aware and alive in his own body is better able to both respond

to the child's approach and to choose appropriate challenges for the child.[12] Whether the experience each individual has is negative or positive depends on that individual's attitude towards incoming stimuli. When the teacher is able to offer experiences that meet the learning needs of the students in a positive way, those students will use the experience as a building block for further study in that area. Conversely, when the experience is negative, he will do all he can in his power to change the dissonance so there is not conflict.

To involve one's self in music is in part involving the attitude of that person. Attitudes are not directly observable or measurable. They are inferred by the way one reacts to a particular stimuli. If a person feels positive about and confident in playing the piano, he will seek opportunities in which he can display his talent. If a person is negatively inclined toward singing, he will either be disruptive in class, mouth the words or perhaps refuse to sing at all. In order to determine how an individual's perception of an issue changes, we keep the factors surrounding that issue constant and introduce some external stimulus. For example: If one wanted to determine how movement affected attitudes of students in music class, movement would become the external stimulus. Using two groups of students, movement would become an integral part of the experimental group's music lessons for a period of time while the control group would not use movement in their class but would use the same material in other ways. Attitude is defined as "predispositions to respond in a particular way toward some particular class of stimuli."[13]

Attitudinal behavior is learned. This assumption is an integral part of most universally accepted definitions of attitude. Assuming attitudes are learned, modification of attitudes can be accomplished through further

learning. Attitude is comprised of three components: 1) cognitive 2) affective and 3) conative. The cognitive component deals with how the individual perceives and conceptualizes the attitude object and represents beliefs about it. The affective component deals with the emotions underlying these beliefs - the amount of positive or negative feelings he has. The conative component may be seen as a consequence of the other two components and refers to how the individual intends to behave or react with regard to the attitude object. There is a strong relationship between the three components since the way the individual perceives and feels about an object influences the strength of his feeling about it which in turn influences his overt behavior. Theorists believe that the affective component corresponds quite closely with the cognitive and conative components and that when attention is concentrated on the division of the three components, it may have some heuristic value, but it is not readily apparent at an empirical level.[14]

The bulk of attitude measurement has been concerned with measuring the degree of affect the rater has towards or away from the attitude object.[15] This measurement is primarily concerned with the affective component. Basically, attitude measurement is the process of collecting people's observations on a given subject and assigning numbers to these observations according to a set of rules. The measurement procedure depends on the investigator's theoretical assumptions about the nature of the attitude being measured, how it relates to behavior, and upon its relationship with the rules being used to assign numbers to the behavioral observations. Research suggests that behavioral change can lead to attitude change and that there is a strong interdependence between the two. It is to be expected that there is consistence between behavior and attitude, whatever the direction of the relationship.

There is a causal chain linking beliefs to behavior. People form different beliefs, based on their experiences about the consequences of performing various behaviors and different normative beliefs. Attitudes are based upon these beliefs and subjective norms, which in turn determine what the corresponding behavior will be. We can influence behavior by changing a sufficient number of these beliefs. Regardless of how the attitude may initially predispose an individual to behave in a positive or negative way, the behavior they ultimately come to exhibit will depend on the nature of the reinforcement they receive.[16]

CONCLUSION

Recent research indicates that movement benefits children in the areas of cognition and self-concept and effects gains in the learning of rhythm, music reading and meter recognition.[17] Several articles in the Music Educators Journal over the past five years have cited evidence of positive self-concept in the area of music specifically related to movement. If indeed there is this "positive" feeling about the self and about music after participating in movement related activities, how significantly does this feeling affect the child's view of music in general, as compared to a child who is not exposed to movement as an integral part of his music program?

If children are affected positively by the use of movement in their music class, then it seems reasonable to suggest that the teacher be adequately prepared to offer these experiences. The important factors are that the teacher 1) be knowledgeable concerning the theory of movement and how it relates to music, and 2) be able to guide the students in their efforts.

The young student, preschool and primary grade level, beginning to use movement as a learning modicum in the music class should begin with gross

motor skills as they have not physically matured enough to use the finer skills. These gross motor skills could be effectively used in creative movement, echo clapping and mirror images (teacher draws the shape of the melody in the air and the student traces it with his hands).

The intermediate grade student (grades 3 and 4) has refined his/her skills in movement to a greater degree than the primary-aged student. Appropriate involvement of movement with music at this level might include combinations of locomotor and nonlocomotor patterns to represent changes in rhythm. Walking, running, hopping, skipping and jumping could be used to indicate changes in tempo. At this level, movement patterns should not be complicated nor should a sequence involve more than two or three different movements. The idea is to use movement as an integrated part of the music learning and not as a separate physical obstacle to be mastered.

Students in the upper elementary grades (grades 5 and 6) are capable of longer sequences and more difficult movement patterns than the younger students. In studying about different cultures through music, folk dancing is a means of incorporating another aspect of the culture into the learning experience. The rhythm of the dancing also helps facilitate the learning of the rhythm musically. Other types of movement that could be effectively used at this level include interpreting the meaning of a particular musical piece or verse through creative movement, developing a theme through movement patterns, working in small groups to interpret the mood of a piece of music and developing ostinatos using rhythm instruments.

Training for teachers in this area could be accomplished through college courses, workshops and inservice sessions. Further research could be directed into developing training for teachers in this area and the effect this training has on teachers' use of movement in their music classes.

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